

HUMANITIES WEST PRESENTS

Beethoven

RESONANT GENIUS



February 7 and 8, 2003

Herbst Theatre

San Francisco

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Beethoven

RESONANT GENIUS

PROGRAM SCHEDULE

Herbst Theatre, 401 Van Ness Avenue (at McAllister)

WILLIAM MEREDITH, Moderator

Friday, February 7, 2003

BEETHOVEN, THE IMMORTAL

- 8:00 PM *Lecture* **MYTH-MAKING AT WORK: BEETHOVEN AND HIS 9TH SYMPHONY**
ALESSANDRA COMINI will examine the mythical image of Beethoven and how his 9th Symphony provided a remedy for societal yearnings for "redemption through art."
- 9:00 PM *Performance* **CHARLES ROSEN** (piano)
Sonata in F Major op. 54 and Diabelli Variations

"What Beethoven tosses your way is infinite."

—*Honoré de Balzac*

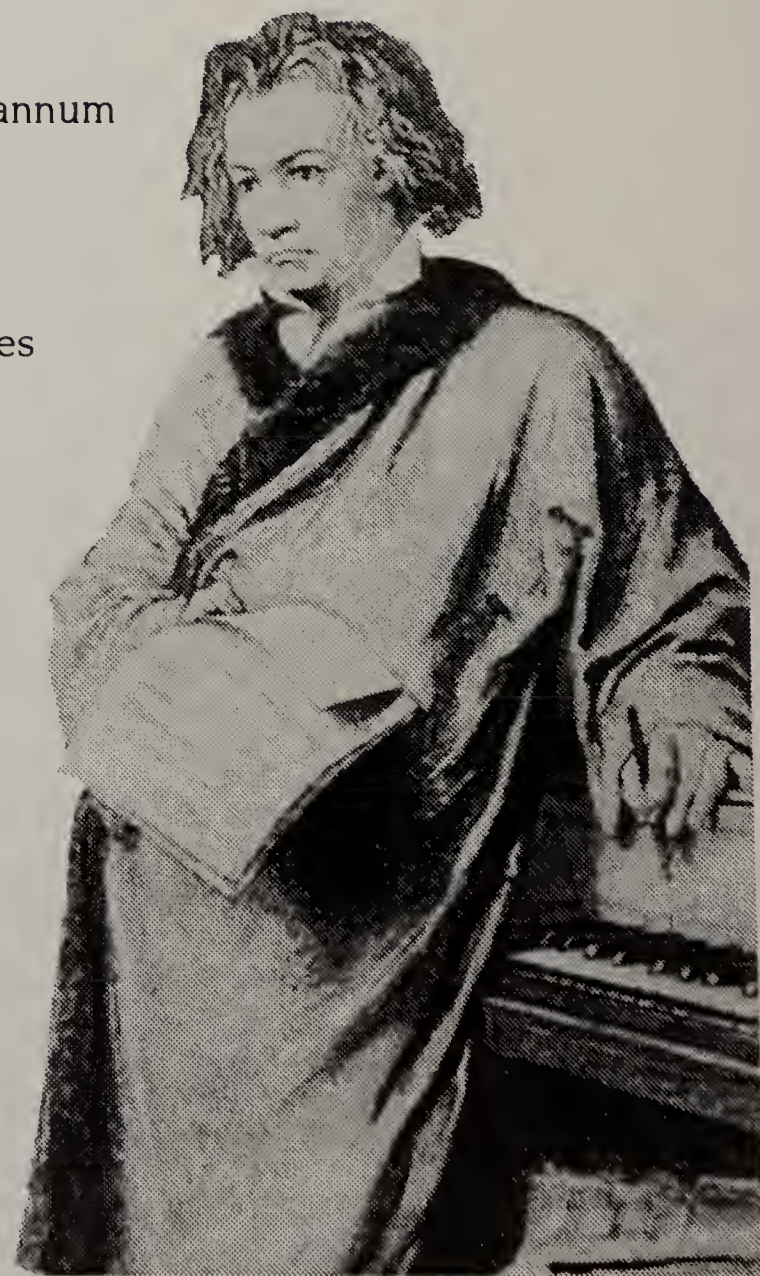
Saturday, February 8, 2003

THE AGE OF ROMANTICISM AND BEYOND

- 10:00 AM *Lecture* **A WALKING TOUR OF BEETHOVEN'S VIENNA**
Using historical paintings and engravings of late-18th and early-19th Century Vienna, **THEODORE ALBRECHT** will guide us through the streets that Beethoven knew well.
- 11:00 AM *Lecture* **BEETHOVEN'S MUSICAL WORLD**
MARY SUE MORROW will explore the musical world of Beethoven and the dramatic changes that took place over the course of his career.
- 12:00–1:30 PM Break for Lunch**
- 1:30 PM *Demonstration* **PIANO OR FORTE: BEETHOVEN AND HIS INSTRUMENT**
GEORGE BARTH will follow the evolution of the piano and Beethoven's relationship with his instrument. **JANINE JOHNSON** will offer musical examples on an instrument like those Beethoven knew and used until the early 1800s.
- 2:15 PM *Lecture* **BEETHOVEN'S BIZARRERIE: PERCEPTIONS OF CREATIVE GENIUS**
WILLIAM MEREDITH will catalog the uses of the word bizarre in descriptions of Beethoven and explore how this quality was attributed to him.
- 3:10 PM *Lecture* **BEETHOVEN: REVOLUTIONARY, CONSERVATIVE, AND REACTIONARY**
CHARLES ROSEN will discuss Beethoven's appropriation of the past, his ambiguous relation to tradition, and his attempts to deal with the history of music.
- 4:00 PM **CONCLUDING PANEL DISCUSSION** with all lecturers
index cards for written questions from the audience are in the lobby and available from the ushers

A partial timeline of Beethoven's Life

- 1770 Beethoven born in Bonn
- 1778 First public concert at Cologne
- 1779 Musical tuition from Gilles Van Den Eeden (piano) and Tobias Pfeiffer. Violin instruction from FG Rovantini and Franz Ries. Organ – Willibald Koch and Zenser.
- 1781 Studies with C.G. Neefe. Joseph II introduces religious toleration in Austria and abolishes serfdom.
- 1782 Becomes deputy court organist to Neefe. First published work, "Nine Variations on a March," by Dressler. Start of friendship with G. Wegeler and von Breuning family.
Violist in court orchestra, *Three Sonatas* published.
- 1784 Maximilian Franz elected archbishop-prince to Bonn (brother of Emperor Joseph II of Vienna)
- 1787 First visit to Vienna. Meets Mozart. After only a few weeks, he returns to Bonn after learning that his mother is gravely ill. His mother dies shortly thereafter.
- 1789 French Revolution begins.
Receives a decree from the elector allowing him to assume the role of head of the family in his father's place, and receive half of his father's salary.
- 1790 Beethoven composes a Contata on the Death of Emperor Joseph II and another contata for the accession of Leopold II to the throne. Meets Count Ferdinand von Waldstein and his family.
Haydn and Solomon arrive in Bonn en route to London.
- 1791 Death of Mozart
- 1792 Leaves Bonn and arrives in Vienna. Haydn in Bonn again. Beethoven's father dies. France in war with Austria and Prussia.
- 1793 Begins lessons with Haydn, then J.B. Schenk. Lives in quarters in the residence of Prince Karl von Lichnowsky. Prince organizes chamber music performances in his home—chamber music is an important part of Beethoven's first works in Vienna.
Louis XVI of France is executed.
- 1794 Bonn occupied by the French. Haydn visits England.
Loses payments from Maximilian Franz for his education, forcing Beethoven to turn to salons, giving piano lessons, and negotiating with Carlo Artaria, the largest music publisher in Vienna, for the publication of his *Three Trios for Piano, Violin, and Violoncello*, op.1.
- 1796 He goes on a concert tour with Prince Lichnowsky to Prague, Dresden, and Berlin. Possible first signs of deafness.
- 1798 Napoleon leads French army into Egypt. Battle of the Pyramids
- 1799 Signs of deafness apparent
- 1800 Piano contest with D. Steibelt. Granted an annuity of 600 Gulden per annum by Lichnowsky.
- 1803 *Eroica* symphony begun.
Louisiana Purchase.
- 1804 Scratches out dedication of *Eroica* to Napoleon when Napoleon declares himself Emperor.
- 1805 French invade Vienna.
- 1806 Caspar Beethoven marries Johanna Reiss and their son Karl is born.
- 1812 Meets Goethe at Teplitz.
- 1814 Congress of Vienna grants Beethoven 4000 Florins. Many successful concerts and much recognition.
- 1815 Made co-guardian of his nephew Karl along with his mother after his brother Caspar dies.
- 1818 London firm of Broadwood sends Beethoven a piano.
- 1819 *Missa Solemnis* begun.
- 1820 Wins sole guardianship of Karl.
- 1824 Receives piano from the firm Konrad Graf.
Ninth Symphony first performed.
- 1827 Beethoven dies. Funeral attended by over 20,000 mourners.



BIOGRAPHIES FOR 'BEETHOVEN'

Theodore Albrecht received his bachelor's degree in music education from St. Mary's University in 1967. Albrecht's graduate studies at North Texas State University included conducting under Anshel Brusilow, as well as musicology under Dika Newlin, Helen Hewitt and Michael Collins, and led to a Ph.D. in musicology in 1975. In 1992, Albrecht joined the faculty of Kent State University, where he teaches musicology and music history. He is widely known for his work in Classical and Romantic music, the early Twentieth Century and American music. His three-volume *Letters to Beethoven*, (a collection of over 500 documents, dozens never before available in any language), was published by the University of Nebraska Press in 1996.

George Barth taught at Wesleyan University in Connecticut for eleven years, earned graduate degrees at Cornell University (where he studied with fortepianist Malcolm Bilson), and in 1987 joined the faculty at Stanford, where he holds the Billie Bennett Achilles Directorship of keyboard programs. He teaches graduate and undergraduate courses in performance, analysis, and music history, and offers private instruction in piano and chamber music. His publications include the recently-released CD-ROM *Understanding Beethoven: The Mind of the Master* (Oxford/Stanford/Yale Alliance for Lifelong Learning) and *The Pianist as Orator* (Cornell Press).

Alessandra Comini is University Distinguished Professor of Art History at Southern Methodist University in Dallas, where she has been voted "outstanding professor" by her students 14 times. She received her B. A. degree from Barnard College, her M. A. from the University of California at Berkeley, and her Ph. D. "with distinction" from Columbia University where she taught for ten years. Author of seven books, including *The Changing Image of Beethoven: A Study in Mythmaking* (1987), her *Egon Schiele's Portraits* (1974, 1990), was nominated for the National Book Award. Professor Comini has participated in international congresses from Helsinki to Montpellier in her special field of musical iconography. In recognition of her contributions to Germanic culture she was awarded the Grand Decoration of Honor in 1990 by the Republic of Austria.

Janine Johnson began her studies on the modern piano before studying the harpsichord as a teenager. As a piano performance major at California State University, Northridge, she focused on piano and harpsichord, winning competitions and performing on both. She composes both solo and chamber music for the fortepiano and harpsichord. Her personal collection of instruments includes a Kirkmann harpsichord replica, an Hemsch harpsichord replica by Frank Hubbard of Boston, a Stein replica fortepiano, a Clementi square piano ca. 1820, London, a Broadwood square piano, ca. 1825, and a Broadwood grand ca. 1890, London.

William Meredith (Moderator) Dr. Bill Meredith is the founding director of the Ira F. Brilliant Center for Beethoven Studies at San José State University and is a Professor in the School of Music and Dance. He is co-director of the Beethoven Bibliography Project, the first computer-based bibliography of Beethoveniana ever assembled, and the editor of "The Beethoven Journal." He is currently working on the critical edition of the piano trios for the new collected works edition being published by the Beethoven-Haus in Bonn in collaboration with Henle.

Mary Sue Morrow, received her Ph.D. in Musicology from Indiana University. She taught at Loyola University New Orleans for fifteen years before joining the faculty of the College-Conservatory of Music at the University of Cincinnati. She has held fellowships from the Fulbright Foundation, the National Endowment for the Humanities, and the Alexander von Humboldt-Stiftung. Her publications include *Concert Life in Haydn's Vienna* (Pendragon Press, 1989), and *German Music Criticism in the Late Eighteenth Century: Aesthetic Issues in Instrumental Music* (Cambridge University Press, 1997). She has written articles and reviews for *The Journal of Musicological Research*, *The Beethoven Journal*, and *The Southern Quarterly*, and has contributed to several books of essays, including the forthcoming *Oxford Composer Companion* for W. A. Mozart.

Charles Rosen was born in New York in 1927 and left The Juilliard School of Music at the age of eleven to study piano with Moritz Rosenthal, a pupil of Liszt. His New York debut in 1957 was followed in the same year by one of the first complete recordings of Debussy's *Etudes*. Since then his career as a piano virtuoso has included many tours of the United States and Europe, playing with leading orchestras and giving recitals. Some of the most renowned composers have invited Charles Rosen to record their works: for Stravinsky he recorded *Movements for Piano and Orchestra*, for Elliott Carter the *Double Concerto*, and for Pierre Boulez all his piano works (of which the first album won the Edison Prize in Holland). Song Classical has recently reissued his recording of the *late Beethoven Sonatas*, and Carlton Classics the *Diabelli Variations*: both original recordings received Grammy Award nominations. Charles Rosen's publications include *The Classical Style* (1971), which was published in five languages and won the USA National Book Award for Arts and Letters in 1972, and *The Romantic Generation* (1995). Harvard University Press has recently published a collection of his essays under the title 'Critical Entertainments'. The holder of a doctorate in French Literature from Princeton University, Charles Rosen holds honorary degrees from the Universities of Cambridge and Durham. He was appointed to the Charles Eliot Norton Chair at Harvard for 1980/81. In 1988 he was the George Eastman Visiting Professor at Oxford University, and he was a Professor at Chicago University between 1991 and 1996.



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An enthusiastic and insightful sup-
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Hanna Fromm, a pioneer in the field
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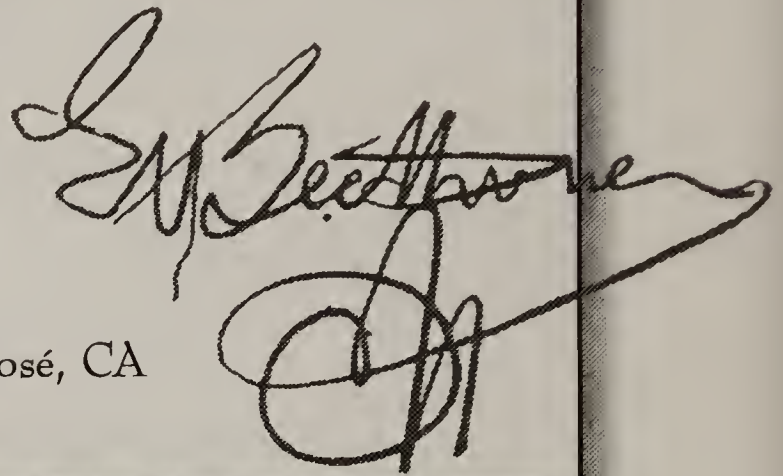
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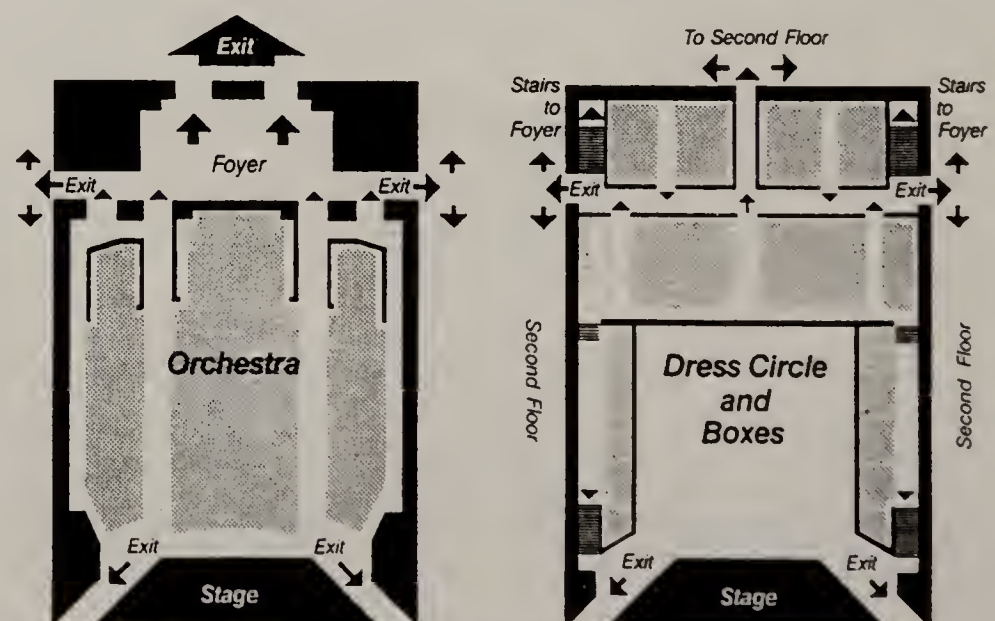
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SUGGESTED READING FOR BEETHOVEN: RESONANT GENIUS

Many books on this list are available or can be ordered from A Clean Well Lighted Place for Books in Opera Plaza. **Other books should be easily found at a university or public library.** The names of authors who are speakers at *Beethoven* are indicated in bold type.

Theodore Albrecht, *Letters to Beethoven* (a three volume collection of over 500 documents, dozens never before available in any language) published by the University of Nebraska Press in 1996.

Beethoven Research Guide (forthcoming)

Alessandra Comini, *The Changing Image of Beethoven: A Study in Mythmaking* (Rizzoli, 1987)

Egon Schiele's Portraits (1974, reissued in paperback, 1990)

Elliot Forbes, *Thayer's Life of Beethoven* (University Presses of California, Columbia, and Princeton)

David Wyn Jones, *The Life of Beethoven* (Cambridge University Press, November 1998)

Joseph Kerman and Alan Tyson *The New Grove Beethoven* (Norton, 1997)

H.C. Robbins Landon, *Beethoven: His Life, Work and World*, (Thames & Hudson, 1993)

Mary Sue Morrow, *Concert Life in Haydn's Vienna* (Pendragon Press, 1989)

German Music Criticism in the Late Eighteenth Century: Aesthetic Issues in Instrumental Music (Cambridge University Press, 1997).

Contributor to the forthcoming *Oxford Composer Companion* for W. A. Mozart.

Charles Rosen, *The Classical Style* (Norton, 1971), An expanded edition with an additional chapter and CD was also published in 1998.

The Romantic Generation (1995).

Beethoven Piano Sonatas (Yale University Press, 2001)

Critical Entertainments, a collection of essays (Harvard University Press, 2002)

Maynard Solomon *Beethoven* (Schirmer, 2001)

Websites

Site of Dominique Prevot, in French and English, at: www.LvBeethoven.com

Ira F. Brilliant Beethoven Center (includes many more links) at:

www.sjsu.edu/depts/beethoven

DW3 Classical Music Resources at:

www.lib.duke.edu/music/



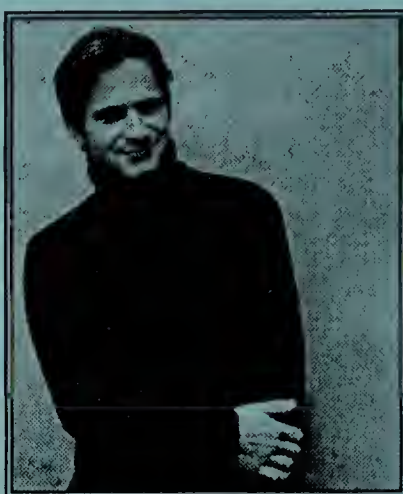
ENGRAVING OF PROBUSGASSE HOUSE IN HEILIGENSTADT



Piotr Anderszewski, piano

Herbst Theatre

Wednesday, March 12, 8:00 PM



BEETHOVEN

Diabelli Variations

BACH

Preludes and Fugues from The Well-Tempered
Clavier Book II (Nos. 21–24)

BACH

Partita No. 1 in B-flat Major, BWV 825

“With his combination of technical mastery and exploratory daring, it seems only a matter of time before enough people in America discover what a phenomenally gifted pianist he is.” (*Chicago Tribune*) San Francisco Performances presents the San Francisco debut of this young Polish pianist, who recently was named the 2002 Gilmore Artist (the last winner was Leif Ove Andsnes in 1998). He has made a specialty of Beethoven’s devilishly difficult *Diabelli* Variations, but the *Tribune* goes on to proclaim, “there doesn’t seem to be anything Anderszewski cannot play without authority.”

Tickets: \$41, \$26

Box office: 415.392.4400 / www.performances.org



Beethoven

RESONANT GENIUS

February 7 and 8, 2003 Herbst Theatre, San Francisco

Presented in cooperation with the Consul General of Germany, the Goethe Institut, the Consul General of Austria, the Mechanics Institute Library, Philharmonia Baroque Orchestra, the German-American Chamber of Commerce, KDFC Radio, the Ira F. Brilliant Center for Beethoven Studies at San Jose State University and the Institute for European Studies at UC Berkeley

“Music, verily, is the mediator between intellectual and sensuous life . . . the one incorporeal entrance into the higher world of knowledge which comprehends mankind but which mankind cannot comprehend.” - Beethoven, 1810

Ludwig van Beethoven was born in Bonn, then a sovereign electorate, probably on December 16, 1770 (his baptismal certificate is dated the 17th). The Beethoven family consisted of five children, but only the three boys survived, of whom Beethoven was the eldest.

His father Johann van Beethoven, a court musician and tenor singer, drilled him thoroughly with the intention of showcasing him as a child prodigy. Ludwig gave his first public performance as a pianist at Cologne when he was eight years old. At the concert, his father announced that he was 6 years old. As a result, Beethoven always thought that he was younger than he actually was. Even much later, when he received a copy of his baptism certificate, he thought that it belonged to his brother Ludwig Maria, who was born two years before him, and died as a child.

In 1782, at the age of 12, Beethoven published his first work: 9 variations, in C Minor, for Piano, on a march by Ernst Christoph Dressler. Employed as a musician in Bonn court orchestra in 1787, Beethoven was granted a paid leave of absence in the early part of 1787 to study in Vienna under Mozart. He was soon compelled to return to Bonn, however, by his mother's ill health and after his mother's death had to look after the family.

In 1792 he chose Vienna as his new residence and took lessons from Haydn, Albrechtsberger, Schenck and Salieri. He captured the attention of, and astonished the city of Vienna with his virtuosity and his improvisations on piano. Everyone in the musical and aristocratic world admired the young composer. It was here he met people who were to remain his friends for the rest of his life: The Ries family, the von Breuning family and the charming Eleonore, Karl Amenda, the violinist, and Franz Gerhard Wegeler, a doctor and dear friend who also went to Vienna. These music-lovers were Beethoven's greatest supporters. Though the mercurial composer became angry regularly with one or another of them, he often made honorable amends soon afterwards. His talent excused his excessive, impulsive behavior.

In 1794, Beethoven composed his opus 1, three trios for piano. The following year, Beethoven made his first public performance at Vienna whereby each musician was to play his own work. Then followed a tour: Prague, Dresden, Leipzig and Berlin before leaving for a concert in Budapest.

Around the year 1798 Beethoven noticed that he was suffering from a hearing disorder. He withdrew into increasing seclusion from the public and from his few friends and was eventually left completely deaf. There are many stories of the composer directing his music—commanding an orchestra that produced sounds he himself could not hear. Thus there were some mis-cues and mishaps that audiences endured in various states of civility, amusement, and forgiveness.

Continued on Page 6

COOPERATING INSTITUTION EVENTS

MECHANICS' INSTITUTE LIBRARY

ALEV LYTLE CROUTIER
author of *Seven Houses*

Thursday, January 23, 6:00 pm, 2003

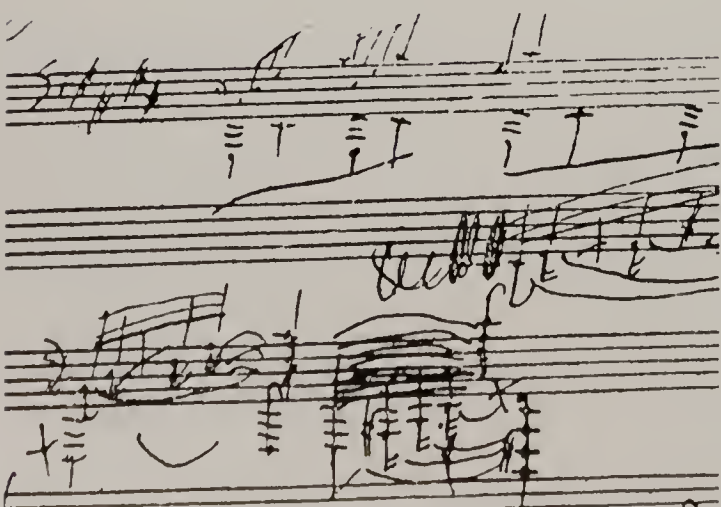
Internationally acclaimed author Alev Lytle Croutier, well known to HW audiences from her presentation at "Behind the Veil," will read and discuss her new book, *Seven Houses*, which chronicles the lives and secrets of four generations of remarkable women and their families, sweeping from the last days of the Ottoman monarchy to Turkey's transformation into a republic. She is the author of *The Palace of Tears*, *Harem: The World Behind the Veil* and *Taking the Waters*.

**Rondal Partridge, photographer and
feature of a new book, *Quizzical Eye:
The Photography of Rondal Partridge***
Thursday, February 20, 2003

The remarkable photographs of Rondal Partridge, son of Imogen Cunningham and apprentice to Dorothea Lange and Ansel Adams are finally being presented to the world in his first book, *Quizzical Eye*, edited by his daughter Elizabeth Partridge and Sally Stein. The works of this 85 year old Berkeley photographer encompass the potency of photojournalism, stunning Sierra landscapes and breathtaking portraits—all in his distinctly intimate and deliberate style. In addition to this book published by Heyday Books, there are photo exhibitions at the Oakland Museum of California and the California Historical Society from January–June 2003.

Books for sale at each event.

Reservations Required: 415 393-0100
Location: Mechanics' Institute, 57 Post Street, 4th Fl, San Francisco.



Message from the Executive Director

Dear Friends of Humanities West:

Thank you to the many Friends who have assisted Humanities West with early and additional gifts in 2002. Your generosity has been especially appreciated in this difficult economic period.

As we enter our 20th Anniversary year, we continue with our mission of "exploring history to celebrate the mind and the arts." But we are also exploring new ways of accomplishing that mission. Included in the audience survey to be conducted at the Beethoven program, you will be asked to rate the many worthy subjects currently under consideration for future Humanities West programs. The survey will also contain questions regarding the format of Humanities West programs. I hope you will take the time to let us know your thoughts about the future directions of Humanities West by participating in the survey and/or contacting us separately.

In our efforts to expand the scope and number of annual events, we are pleased to announce the addition of a fourth program in our 2002-2003 Season. In cooperation with the foreign ministries of Norway, Sweden, Finland, and Canada, Humanities West will present *Circumpolar Worlds: Indigenous Peoples on Two Continents* on June 8 at the Cowell Theater at Fort Mason. The program will focus on the culture and traditions of the Saami people of Northeastern Europe and the Inuit and M'ikmaq peoples of North America. Season subscribers will receive discounted admission for this one day event. Further information will be available at "Beethoven" and in the "Byzantium" newsletter.

I look forward to seeing you at *Beethoven* in February. Best wishes for a happy holiday season. With warm regards,

Silvia Mazzone-Clementi
Silvia Mazzone-Clementi

CHORAL PERFORMANCE OF BEETHOVEN'S 9TH SYMPHONY

On January 4, 2003 at Davies Symphony Hall in San Francisco, the San Francisco Korean Master Chorale is proud to present a special concert performance of the Choral from Beethoven's Symphony No. 9 and Korea Fantasy by Ik Tae Anh, composer of the Korean National Anthem. This concert is in celebration of 100 years of Korean immigration to the United States and will feature a 150 member chorus and 65 piece orchestra.

Tickets: \$15, \$30, \$50, \$75, \$100
Contact Davies Symphony Hall Box Office, 201 Van Ness Avenue, SF
Box Office phone: 415.864.6000
For info, visit www.sfkmc.com

THE GOETHE INSTITUT

**Berlin & Beyond
Film Festival 2003**

**January 9 thru 15 at the
Castro Theatre, San Francisco
January 18 at the Point Arena Theatre**

Beginning with an OPENING NIGHT PARTY on Thursday, January 9, the 2003 Berlin in Beyond Film Festival will include showings of *DOG DAYS* (Jan. 10), *BERLIN SYMPHONY* (Jan. 11) and *CRAZY ABOUT PARIS* (Jan. 11 & 18). Showings will be held at the Castro and Point Arena Theatres. Individual film tickets range in price from \$5 to \$10. Complete series packages are \$80. For more information, contact the Goethe Institut at (415) 263-8760 or <http://www.goethe.de/uk/saf/enindex.htm>. Advanced tickets are available on the web at ticketweb.com and at Café de la Presse, 352 Grant Avenue @ Bush St.

New (or returning) Friends of HW in 2002

Elena Asturias
Diane Barrager
Louis de K Belden
Sandra Moore Berrey
Joyce Bosc
Charles Caviness
Joan Caviness
Sheila Collins
Jean L. Fowler
Michael Fremont
Nora Gibson
Jean Giffard
Walt Handlos
Laurie Hawkins
Patricia Hedl
Jane Hill
Mardi Hints
Fred Kahn
Helene Knox
Mary Larwood
Mary Catherine Lozich
Zoyd R Luce
Carleton E. Meyer
Mrs. Albert Moorman
Kareen Morgan
Jeffrey J Morris
Shirley and David Negrin
Suzanne Perkins
Alicia Rivera
Azar and Saeed Shirazi
Timothy J Sullivan
Andrea Swenson
Thomas C. Tellefsen
Judy Vawter

The following Friends increased their support or responded to our special appeal in 2002

Anonymous
Eric C. Apfelstadt
Louis de K Belden
Albert H. Bowker
Mr. and Mrs. Charles Bowman
Dr. and Mrs. Melvin Cheitlin
Joe Dellert and Nancy Buffum
Mr. and Mrs. Henry T. Donahoe
John Drago
Sally Dudley
Everett Eiselen
Betsy Feichtmeir
Wellum P. Frivold, M.D.
Urania Gluesing
Mary Ann Grant
Margaret Harrington, M.D.
F. Stuart Kuhn
Earl G. LeDet and Maureen Conway
Stan Mattison

Message from the Chair

Dear Friends of Humanities West:

Our nineteenth season got off to an excellent start with the *Versailles* program on October 18 and 19. Virtually all of those who attended the program agreed that it represented one of the best integrations of lecture and performance in the recent history of Humanities West. Thanks once again to moderator Roger Hahn and to board member Janice Dost for their work in assembling this fine program.

We are all looking forward to *Beethoven: Resonant Genius* on February 7-8, 2003, which will be the 53rd program we have presented. An examination of the life and works of Beethoven seems well-suited to these troubled times, and the roster of performers and scholars we have assembled is outstanding. Leading the group is Charles Rosen, who in the course of his long career as a performer has won great acclaim for his recordings of works by Beethoven and Chopin. Mr. Rosen has also taught at the University of Chicago, Harvard and Oxford and is a distinguished writer on music, and he will both perform and lecture for us. Alessandra Comini, a popular professor at Southern Methodist University who speaks regularly before symphony and opera audiences, will trace the process through which, by the beginning of the 20th Century, Beethoven's reputation had changed from recluse to heroic genius. Mary Sue Morrow of the University of Cincinnati will explore how the sound and social context of concert-going changed between 1795, the year of Beethoven's first public concert in Vienna, and his death in 1827. Ted Albrecht of Kent State University, editor of a three-volume collection of Beethoven letters and of an upcoming research guide on Beethoven, will continue the focus on Vienna by giving us a "walking tour" of the city as Beethoven knew it. Special thanks go to board member Jay Wiener and to Bill Meredith of San Jose State University (who will also be speaking) for their work in putting this program together.

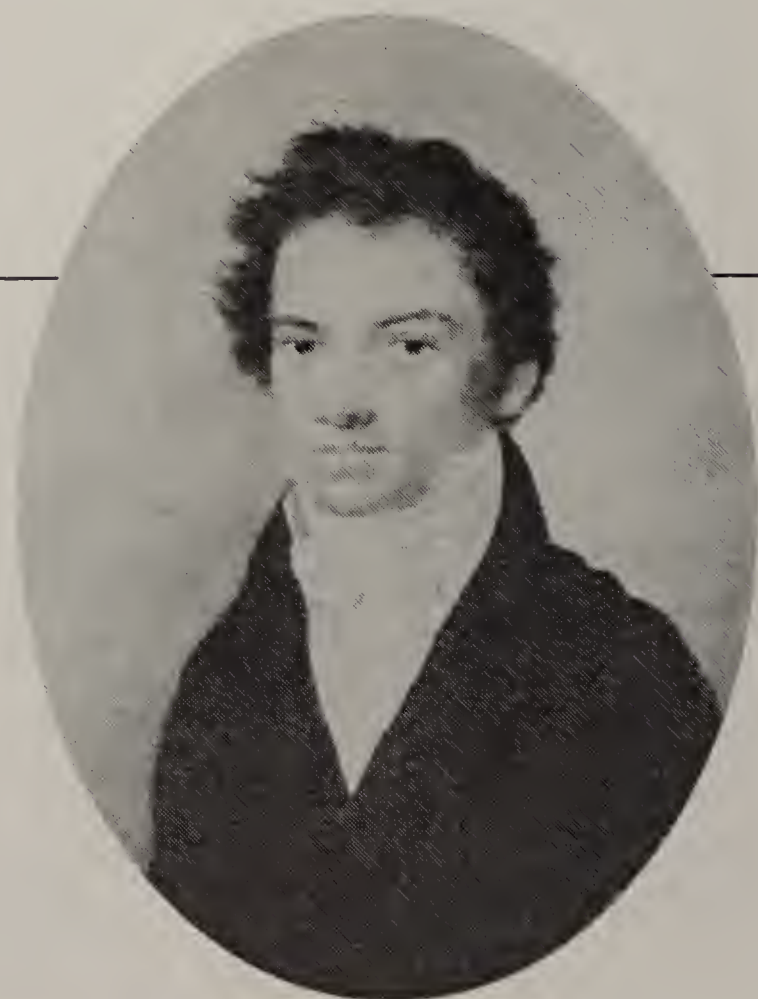
I want to close by thanking all of those who responded to our special appeal in September. As you know, this is a very difficult time financially for all non-profit organizations, especially those focusing on the arts and humanities. We are not out of the woods yet, but with the help of donors like yourselves and by continuing to attract enthusiastic and committed audiences, we believe that Humanities West will be able to come through its current difficulties. Thank you once again for your continuing support.

Sincerely,

A. Kirk McKenzie

A. Kirk McKenzie

Mrs. David McDaniel
A. Kirk McKenzie
Harriett Michael
Pamela O'Banion
Dr. & Mrs. Nicholas L. Petrakis
Carolyn B. & Richard Poe
Ann M. Pougiales
Nancy Robison
Lee and Frank Seidner
Dwight and Harriet Simpson
Marie Urrere-Pon
Peter A. von Rogov M.D.
Mr. and Mrs. Joseph Workman



Beethoven

RESONANT GENIUS

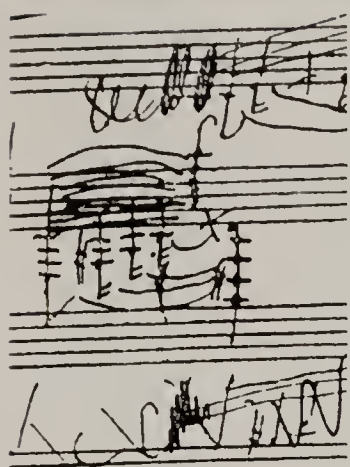
PROGRAM SCHEDULE

Herbst Theatre, 401 Van Ness Street (at McAllister), San Francisco

Moderator: **BILL MEREDITH** (Director, Ira F. Brilliant Center for Beethoven Studies, San Jose State)

Friday, February 7

BEETHOVEN, THE IMMORTAL



8:00 pm

Lecture **MYTH-MAKING AT WORK: BEETHOVEN AND HIS 9TH SYMPHONY**

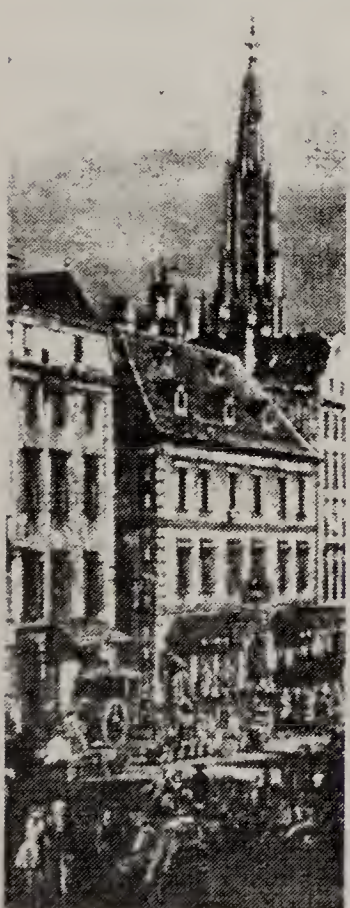
The radical shift in the representation of Beethoven from recluse to "tone hero" (Wagner's epithet) mirrors a basic evolution in European intellectual history. By the turn of the 20th century, the German-speaking world was at a peak of cultural efflorescence and at the brink of acute political crisis. **ALESSANDRA COMINI** (Southern Methodist University) will examine how the 9th Symphony provided a remedy for societal yearnings for "redemption through art."

9:00 pm

Performance **CHARLES ROSEN** (piano) Sonata in F Major op. 54 and Diabelli Variations

Saturday, February 8

THE AGE OF ROMANTICISM AND BEYOND



10:00 am

Lecture **A WALKING TOUR OF BEETHOVEN'S VIENNA** Using historical paintings and engravings of late-18th and early-19th Century Vienna, **THEODORE ALBRECHT** (Kent State University) will guide us through the streets that Beethoven knew well. We'll visit the palaces and theaters that first echoed with his music, and imagine the community of musicians with whom Beethoven interacted as he produced his masterpieces.

11:00 am

Lecture **BEETHOVEN'S MUSICAL WORLD** If, by some miracle of modern science, you could be transported back to Vienna in 1800 (the year of Beethoven's first public concert), you would recognize the music, but very little else about the musical world. By 1827, the musical landscape would start to look a little more familiar. **MARY SUE MORROW** (University of Cincinnati) will explore the musical world that Beethoven knew and the dramatic changes that had taken place over the course of his career.

1:30 pm

Demonstration **PIANO OR FORTE: BEETHOVEN AND HIS INSTRUMENT** Beethoven's relationship with the piano was almost never a peaceful one. He drew from the effects so powerful that audiences were left in tears and hysterics-yet he was never satisfied! In this lecture, **GEORGE BARTH** (Stanford University) will follow the evolution of the piano and Beethoven's relationship with his instrument. **JANINE JOHNSON** will offer musical examples on an instrument like those Beethoven knew and used until the early 1800s.



2:15 pm

Lecture **BEETHOVEN'S BIZARRERIE: PERCEPTIONS OF CREATIVE GENIUS** One of the most frequent descriptions of Beethoven's music by his German contemporaries was the term "bizarre." Though we might suspect that such labels first appeared in analyses of such difficult late works as the Hammerklavier Sonata, Opus 106, the labeling of Beethoven as bizarre can be traced back to the late 1790s. **WILLIAM MEREDITH** will catalog the uses of these words and explore how this quality was attributed to Beethoven.

3:10 pm

Lecture **BEETHOVEN: REVOLUTIONARY, CONSERVATIVE, AND REACTIONARY** Beethoven never threw away a scrap of paper that he had written. He kept referring always to the work of his earliest years of training and composing. Beethoven revolutionized music, while not abandoning the lessons that he learned when in his youth. **CHARLES ROSEN** will discuss Beethoven's appropriation of the past, his ambiguous relation to tradition, and his attempts to deal with the history of music.

4:00 pm

Concluding Panel Discussion with all lecturers.

SUGGESTED READING FOR BEETHOVEN: RESONANT GENIUS

Many books on this list are available or can be ordered from A Clean Well Lighted Place for Books in Opera Plaza. **Other books should be easily found at a university or public library.** The names of authors who are speakers at *Beethoven* are indicated in bold type.

Theodore Albrecht, *Letters to Beethoven* (a three volume collection of over 500 documents, dozens never before available in any language) published by the University of Nebraska Press in 1996.

Beethoven Research Guide (forthcoming)

Alessandra Comini, *The Changing Image of Beethoven: A Study in Mythmaking* (Rizzoli, 1987)

Egon Schiele's Portraits (1974, reissued in paperback, 1990)

Elliot Forbes, *Thayer's Life of Beethoven* (University Presses of California, Columbia, and Princeton)

David Wyn Jones, *The Life of Beethoven* (Cambridge University Press, November 1998)

Joseph Kerman and Alan Tyson *The New Grove Beethoven* (Norton, 1997)

H.C. Robbins Landon, *Beethoven: His Life, Work and World*, (Thames & Hudson, 1993)

Mary Sue Morrow, *Concert Life in Haydn's Vienna* (Pendragon Press, 1989)

German Music Criticism in the Late Eighteenth Century: Aesthetic Issues in Instrumental Music (Cambridge University Press, 1997).

Contributor to the forthcoming *Oxford Composer Companion* for W. A. Mozart.

Charles Rosen, *The Classical Style* (Norton, 1971), An expanded edition with an additional chapter and CD was also published in 1998.

The Romantic Generation (1995).

Beethoven Piano Sonatas (Yale University Press, 2001)

Critical Entertainments, a collection of essays (Harvard University Press, 2002)

Maynard Solomon *Beethoven* (Schirmer, 2001)

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www.sjsu.edu/depts/beethoven

DW3 Classical Music Resources at:

www.lib.duke.edu/music/



ENGRAVING OF PROBUSGASSE HOUSE IN HEILIGENSTADT

In 1800, Beethoven organized a new concert at Vienna including, notably, the presentation of his first symphony. Although today we find this musical form a classic, at the time certain listeners found the symphony strange, overly extravagant, and even risqué. Beethoven, who was still a young, new composer, was already pushing the established boundaries of music.

Vienna at the time was the scene of continuous balls, concerts and other musical occasions—which provided the ideal time and place for Beethoven as a composer. He was quite successful in winning commissions and set about selling his published music to the general public. This was a step away from the traditional patronage of the aristocracy.

On April 7th 1805 the *Eroica* symphony was played for the first time. Meanwhile, Beethoven had finally finished *Leonore*, the only opera he ever wrote. He wrote and re-wrote four different overtures for the work. The name of the opera was eventually changed to *Fidelio*, against the wishes of the composer. It debuted on November 20, 1805 presented before a thin audience of French officers. This was because Napoleon, head of the French army, had captured Vienna for the first time. At this time, Beethoven rather admired Napoleon and was sympathetic to the ideas of the French Revolution and the reforms it symbolized. Vienna was captured by Napoleon a second time in 1809.

In the years that followed, the creative activity of the composer became intense. He composed many symphonies, amongst which were the *Pastoral*, the *Coriolan Overture*, and the famous *Letter for Elise*. He took on many students, especially those he found young and attractive, and he therefore fell in love with several of them. The Archbishop Rudolph, brother of the emperor, also became his student, his friend and eventually one of his benefactors. By 1809 his patrons provided him with an annuity which, unlike previously in his career, enabled him to

live as a freelance composer with less financial worries. He was able to afford a house—a rarity for a musician of the times.

Beethoven and Goethe met in 1812. They admired each other, but Beethoven always regretted not having been better understood by Goethe. Goethe wrote in an 1812 letter to his wife about Beethoven, “I have never before seen a more comprehensive, energetic or intense artist. I understand very well how strange he must appear to the outside world.”

Beethoven was acutely interested in the development of the piano. As with everything musical, he pushed the limits of this instrument, too. He kept close contact with the leading piano building firms in Vienna and London and thus helped pave the way for the modern concert grand piano.

The final years in the life of the restless bachelor (he changed living quarters no fewer than fifty-two times) were darkened by severe illness and by the struggle over the guardianship of his nephew Karl, upon whom he poured his solicitude, jealousy, expectations and threats in an effort to shape the boy according to his wishes.

When the most famous composer of the age died on March 26, 1827, about thirty thousand mourners and curious onlookers were present at the funeral procession.

“Adelaide and Leonore! Commemorations of the heroes of Vittoria and humble tones of the Mass! Offspring of three and four-part voices. Resounding symphony, “Freude, schöner Gotterfunken”, the swansong. Muses of song and strings, gather at his grave and strew it with laurel!” - excerpt from Beethoven’s funeral oration, written by Franz Grillparzer

New! Special One Day Program

Circumpolar Worlds: Indigenous Peoples on Two Continents

Sunday, June 8th, at Cowell Theatre, Fort Mason

This special one day program focused on the indigenous peoples of Northern Europe and North America has recently been added to our 2002-2003 programs. The program will include illustrated lectures on language and literary traditions, textiles and artifacts, and music, including a combined performance of joikers, drummers, and contemporary jazz musicians. There will also be an onsite exhibit of artifacts from the Bay Area-based Saami Baiki Foundation collection, supplemented by pieces from the Ajtte Museum in Jokmökk, Sweden.

Ticket discounts will be given to current season subscribers. For details, visit www.humanitieswest.org or wait to receive information in the “Byzantium” Newsletter.



Speakers' Dinner

We invite you to meet our fascinating lecturers at the Speakers' Dinner catered by Patina at the **Herbst Theatre Lower Lounge**. Sponsors, Patrons and Fellows of Humanities West are invited to join program speakers for the Opening Night dinner on Friday evening, **February 7th**. The Lounge is located on the lower level of Herbst Theatre (enter via theatre lobby), 401 Van Ness Avenue in San Francisco. We will convene at 5:30 p.m.

Friends' Luncheon

Come meet our Speakers and Humanities West Friends at **Indigo** during the Friends' Luncheon. Friends of Humanities West are cordially invited to join us on Saturday, **February 8th**, between the morning and afternoon sessions of the program. Indigo is at 687 McAllister Street, near Gough, a short block-and-a-half behind Herbst Theatre. Guests will have a chance to share a table and break bread with speakers and fellow Humanities West supporters. This is a popular event--please sign up early as space is limited!

Call 415/391-9700 for reservations at either meal.

Advertise in the HW Theatre Printed Program

Advertise your business, make an announcement on behalf of an organization you belong to, or welcome a guest speaker to the program. The cost of an ad ranges from \$100 for business card size to \$1000 for a full page advertisement. For more information, please call Humanities West at 415.391.9700.

HW WELCOMES ALUMNI/AE CLUBS AND OTHER ASSOCIATIONS

Humanities West offers ticket discounts and other privileges to groups of 10 or more if they include a Friend of Humanities West. Past groups include Delta Sigma Theta, Harvard Club, and Fordham Alumni Association. To request information for your group, call 415/391-9700.

Speakers' Dinner and Friends Luncheon Reservations Form for the "Beethoven" Program

☐ **Yes, I am a Sponsor, Patron or Fellow** of Humanities West and would like to attend the Speakers' Dinner.

Please reserve _____ place(s) in my name for dinner Friday night, February 7th, at the **Herbst Theatre Lower Lounge**, at **5:30 p.m.** Enclosed is my check, payable to Humanities West, for **\$65** per person.

☐ **Yes, I am a Friend** of Humanities West and would like to attend the Friends Luncheon.

Please reserve _____ place(s) in my name for luncheon at **Indigo**, 687 McAllister Street, on Saturday, February 8th. Enclosed is a check, payable to Humanities West, for **\$45** per person.

A letter of confirmation will be sent approximately two weeks prior to the event.

NAME _____

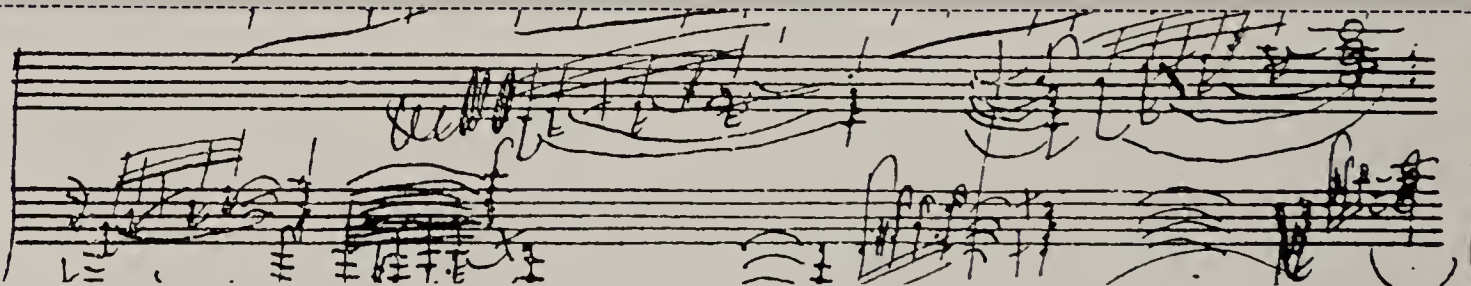
ADDRESS _____

CITY, STATE, ZIP _____

TELEPHONE _____

EMAIL _____

Please return this form to Humanities West, 57 Post Street, Suite 814, San Francisco, CA 94104. Check payable to Humanities West. Phone: 415/391-9700. Fax: 391-9708.



PRIORITY TICKET ORDER FORM Beethoven: Resonant Genius

February 7 and 8, 2003

Please order your tickets as soon as possible. **Please include a self-addressed, stamped envelope** and mail to City Box Office with your order. Tickets will be mailed approximately 4 weeks prior to the program.

FOR MORE INFORMATION, CALL CITY BOX OFFICE 415/392-4400

INDIVIDUAL TICKETS: BEETHOVEN, FEBRUARY 7 AND 8, 2003

| ALL SEATING IS RESERVED | Orchestra/Dress Circle/Grand Tier Qty. | Balcony | | Total |
|---|---|----------|---|-----------------|
| | | Qty. | | |
| Friday & Saturday combo Feb. 7 and 8 | \$65 X | \$55 X | = | \$ |
| mail/fax order fee per combo ticket | \$ 3 X | \$ 3 X | = | \$ |
| Friday Evening Feb. 7, 8:00 pm-10:15 pm | \$35 X | \$30 X | = | \$ |
| Saturday Day Feb. 8, 10:00 am-4:00 pm | \$35 X | \$30 X | = | \$ |
| Student/Teacher (Balcony ONLY) | | \$20 X | = | (\$) |
| mail/fax order fee per ticket | \$1.50 X | \$1.50 X | = | \$ |
| | | | | TOTAL \$ |

☐ Enclosed is my check payable to CITY BOX OFFICE. Tickets are non-refundable. Luncheon is **not** included.

Name _____

Telephone _____

Street _____

City _____

State _____

Zip _____

☐ Charge my credit card: ☐ Visa ☐ MasterCard. Acct No: _____

Expires: _____

Name on Card (print): _____

Signature: _____

**PLEASE MAIL TO CITY BOX OFFICE and enclose stamped self-addressed envelope.
180 Redwood St., Suite 100, San Francisco, CA 94102. FAX: 415/986-0411**

JOIN US FOR THE REMAINDER OF HUMANITIES WEST'S SEASON



THE FIRST FLOWERING OF BYZANTIUM

APRIL 11-12

AT THE PALACE OF FINE ARTS THEATER

The golden city of Constantinople that we now know as Istanbul, was the most important cultural center in Europe for a thousand years. Emperor Constantine's establishment of Constantinople as the capital of the Christian-Roman Empire, and, later, Emperor Justinian's (527-565 A.D.) vast building projects and codification of Roman law have had a lasting legacy on Western Civilization. Friday night will feature a lecture by **Kenneth Harl** (Tulane University) on Constantine's life and purposes in constructing the new imperial city. The evening will conclude with a performance of Byzantine chant. On Saturday, **Michael Maas** (Rice University) will give an overview of Justinian's and Theodora's greatest triumphs and failures and assess their significance in history. **Robert Ousterhout** (University of Illinois) will explore the architecture of Justinian's glorious cathedral, Hagia Sophia. **Helen Evans** (Metropolitan Museum of Art) will take us to Ravenna to look at the mosaics of the Church of San Vitale. **Claudia Rapp** (UCLA) will evaluate the literary contributions of the age of Justinian. The program will conclude with a panel discussion lead by moderator **Kathleen Maxwell**.



H U M A N I T I E S W E S T
57 Post Street, Suite 814
San Francisco, CA 94104

BEETHOVEN: *Resonant Genius*

Sacramento Philharmonic Orchestra 2002-2003 Season

isn't it time you ventured beyond the Bay?

Music Director & Conductor Michael Morgan

Plan a delightful weekend in the State Capital. Stroll through historic Old Sacramento. Indulge yourself at top-notch restaurants. Relax in a first-class hotel. Drive East through gentle hills or take the train! Whatever your preferences, make the Sacramento Philharmonic the highlight of your visit. You'll be back!

A Musical Getaway *Saturday, April 5, 2003, 8 p.m.*

Mendelssohn, *Hebrides Overture*

Hear the breaking waves in the vast cavern.

Creston, *Fantasy for Trombone and Orchestra*

Escape from the ordinary to the fantastical.

Morris, *Symphony of Light and Shadows*

World Premiere! Meet the Composer!

Vaughn Williams, *Concerto Grosso*

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